

THE AMERICAN MAGAZINE OF ART

NOVEMBER, 1920

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For October 1, 1920

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BEFORE ME, a Notary Public in and for the State and county aforesaid, personally appeared LELIA MECHLIN, who, having been duly sworn according to law, deposes and says that she is the *Editor of THE AMERICAN MAGAZINE OF ART*, and that the following statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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LELIA MECHLIN, *Editor.*

Sworn to and subscribed before me this fifth day of October, 1920.

ALBERT H. SHILLINGTON

My commission

expires September 13, 1925.

Notary Public
District of Columbia.

Please mention AMERICAN MAGAZINE OF ART when writing to Advertisers

"The Macdonald Children," by Sir Henry Raeburn, the frontispiece to this number of THE AMERICAN MAGAZINE OF ART, was sold at Christie's last July for 20,000 guineas. It is one of the loveliest of Raeburn's paintings. In 1895 it was exhibited in Burlington House, and in 1899 at the Guildhall and it is described at length and illustrated in Sir W. Armstrong's "Sir Henry Raeburn." The canvas is $58\frac{1}{2}$ by $42\frac{1}{2}$ inches. It is a portrait of Reginald George Macdonald, of Clandanald, and his two younger brothers, Robert and Donald. The eldest boy, in scarlet dress, with white linen collar and white stockings and black shoes, sits on a rock with his brother Robert, in lemon-colored dress, wide blue sash and white collar. They sit side by side, each with an arm around the other's waist, and are in the act of snapping their fingers above their heads. The youngest boy Donald stands by their side, wearing a scarlet dress, and turns, smiling toward his brothers, holding a spaniel in his arms.



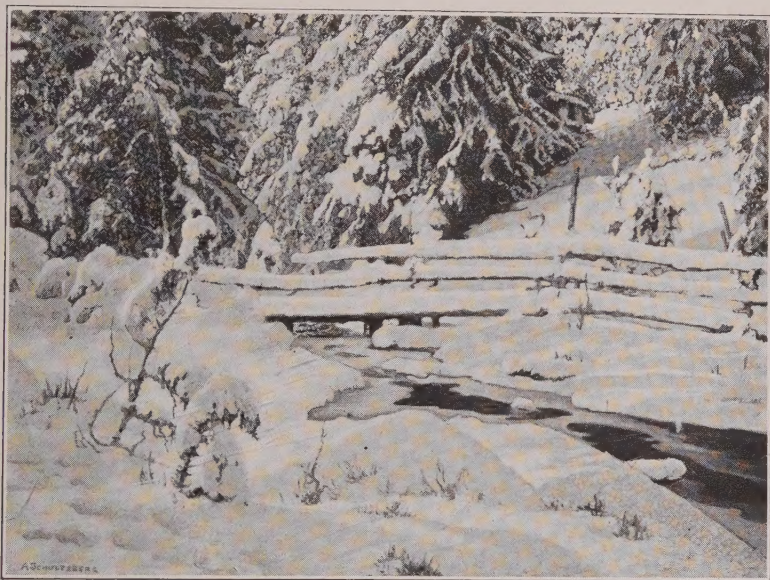
THE MACDONALD CHILDREN

A PAINTING BY

SIR HENRY RAEBURN, R. A.

RECENTLY SOLD AT CHRISTIE'S, LONDON, FOR 20,000 GUINEAS

THE
AMERICAN MAGAZINE OF ART
VOLUME XI NOVEMBER, 1920 NUMBER 13



WINTER IN THE FOREST, DELECARLIA

A. L. SCHULTZBERG

Courtesy of the John Herron Art Institute

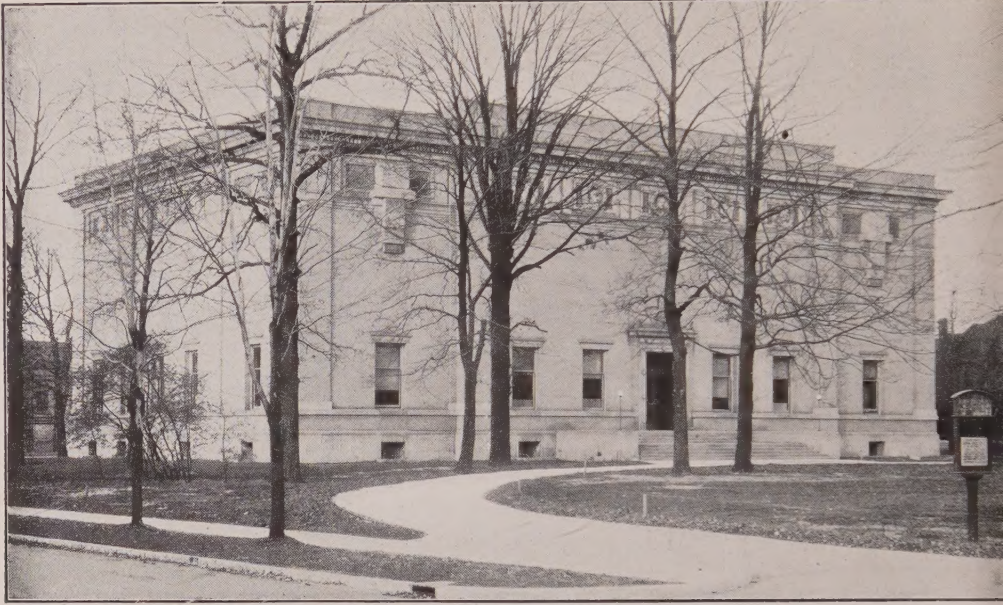
THE JOHN HERRON ART INSTITUTE OF INDIANAPOLIS

IMPRESSIONS OF A TRAVELING ART CRITIC

BY WILLIAM HOWE DOWNES

LOCAL pride is a good asset when it comes to organizing, developing and maintaining an art museum. It actuates a large number of the people who would not take any special interest in the institution out of sheer love of art, but who are fond of their home town, and believe that it ought to have all the good things that pertain to a wide-awake and up-to-date city. There is a certain stage in the growth of an American community when the idea of an art museum begins to permeate the atmosphere. It starts, in all probability,

in the local art association, the majority of the members of which are women. The public sentiment, as we vaguely call it, has to be educated up to the conception. Business men yield a more or less gracious assent, though in their hearts they regard the scheme as somewhat of an iridescent dream. However, since Chicago has it, it seems, we must go and do likewise. In fine, by a gradual process the tired or otherwise business man is converted to the belief that it's one of the things that has got to be put over, in order that the home town shall



THE JOHN HERRON ART INSTITUTE, EXTERIOR

be indisputably on the map. These and similar motives are not, perhaps, of the loftiest aesthetic or altruistic order, but we must deal with actuality as we find it, and all motives are good that tend to help in a righteous cause.

Do not for a moment assume that these remarks are intended to be especially applied to the case of Indianapolis. The genesis of the John Herron Art Institute, as it happens, was entirely different. In fact, it was unique. The John Herron bequest came to Indianapolis so unexpectedly that it might be called a bolt from the blue. It came, moreover, from a totally unexpected source. John Herron had never been suspected of any interest in art, and, as a matter of fact, so far as any one knew, he knew little and cared little for it. It cannot be said that he builded better than he knew, for who shall say what lay in his mind when he made his will? He may have been vouchsafed some vision of the possibilities, the glorious possibilities growing out of his benefaction, and bringing sweetness and light into the humdrum lives of generations of Hoosiers yet unborn. At all events, one has the privilege of guessing that this, or something like this,

was what led John Herron to hand back with such a noble gesture the riches that he had honestly earned in the home town that he secretly loved and wished to honor. You never can tell where the art lightning is going to strike. The story of John Herron cannot be told too often, for it is rarely good propaganda; it is to be recommended to the committees of the art associations of the numerous cities which as yet possess no art museums but which are beginning to cast about eagerly for ways and means.

Indianapolis enjoys the reputation of being a literary center. "Enjoys" is the appropriate verb. But it is a singular anomaly that the culture which finds its outward expression in bookishness is so often a one-sided affair, existing without the faintest indication of a love for beautiful architecture, sculpture, painting or engraving. The scholar who would be horrified if he were accused of a taste for the works of Harold Bell Wright, will hang in his living-room a reproduction of an original by some painter who is the exact prototype of H. B. W. in his genre; and the paradox passes unnoticed. It is true, however, that a man is known by his



THE CHARLOTTE MOCK COLLECTION OF FURNITURE
JOHN HERRON ART INSTITUTE

admiration. The first step necessary on the way to aesthetic appreciation of the best things would be a general confession of ignorance, but the admission need not be accompanied by the usual joker, "But I know what I like." For that may be taken for granted. It is a good sign, too, to be able to like something, for even Mother Goose jingles have their good points, and are not to be despised as a starting-point in poetry. The main thing is to be honest. Let us by all means have the courage of our ignorance, realizing that it is only in very exceptional instances that one begins

by a whole-souled appreciation of the best that has been thought and done in the world. One has to grow in grace by degrees. Well, this is what the folks of Indiana are doing, "even as you and I." All honor to the little band of leaders who are blazing the way. Our admiration for them and for what they have achieved should be untainted by condescension, unalloyed by any silly vanity or airs of superiority, for the cause is everywhere and always the same good cause of civilization, liberty, fraternity, and equality. Furthermore, we shall never get anywhere with our



SUNSET—RED AND GOLD

HENRY W. RANGER

Courtesy of the John Herron Art Institute

Western friends if we make the fatal and unpardonable mistake of putting on any of this older-brother stuff, for they will have none of it, and who can blame them? Neither flattery nor patronage is wanted by our Western art colleagues, but brotherly assistance and co-operation and appreciation, as from man to man and from equal to equal.

The Art Association of Indianapolis was organized in 1883, and the John Herron Art Institute was established in 1902 under the will of John Herron. The present building was dedicated in 1906. It stands at the corner of Pennsylvania and Sixteenth streets. Connected is an art school, offering courses in drawing and painting and practical design. The permanent collections, consisting of paintings, sculpture, prints, carvings, pottery, textiles, and furniture, are supplemented by frequent temporary exhibitions. The buildings and grounds are estimated at \$200,000; the permanent collections are valued at con-

siderably over \$100,000. The income of the museum is derived in part from annual, associate and sustaining memberships, the fees of the school, admission fees, etc., but it also receives modest grants for maintenance from the city and from the school board, the total of the receipts amounting to upward of \$20,000. The director is Mr. Harold Haven Brown. He was born in Massachusetts. The president of the board is Mr. Evans Woollen; vice-president, Mrs. A. C. Harris; treasurer, Mr. Howard M. Stanton; secretary, Mr. William Coughlin; librarian, Miss Anna E. Turrell; curator of prints, Mr. Alfred M. Brooks; museum instructor, Miss Anna Hasselmann. On the board are such influential people as Messrs. Hugh McK. Landon, Carl H. Lieber, Frank S. C. Wicks, C. B. Coleman, C. H. Comstock, Louis C. Huesmann, W. H. Insley, Eli Lilly; E. H. K. McComb, Theodore C. Steele, Kurt Vonnegut, C. W. Moores, Mrs. J. N. Carey, Mrs. J. W. Fesler, Mrs. E. F. Hodges, Mrs. Henry



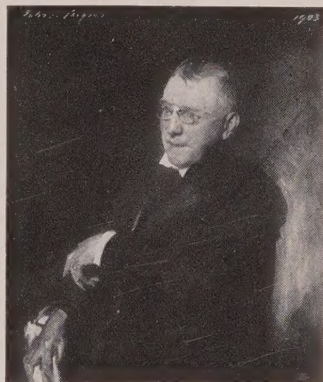
THE CREST

E. W. REDFIELD

Kahn, Mrs. Louis H. Levey, Mrs. W. L. Milliken, Mrs. F. D. Stalnaker, Mrs. C. N. Thompson, Miss Mary E. Nicholson and Mrs. W. L. Elder.

Much is being done to make the John Herron Art Institute useful to the school children, and nowhere has there been more effectual co-operation between museum and schools. The children's room contains exhibitions especially adapted to the use of the art departments of the public schools, and these exhibitions are changed regularly to correlate closely with the work they are designed to illustrate. In one year, nearly 15,000 school children attended the institute; ninety-one classes visited the galleries or attended talks; twenty-one classes worked in the children's room; there were forty-two weekday talks and eight Sunday story hours; the director gave twenty-two talks in the schools, with lantern views, actual art objects, or chalk drawings for illustrations; and, including the regular lectures and gallery talks in the

museum, there were 180 lectures or talks open to school children. Space is given in the art school for the accommodation of ten or more classes of scholarship children, and several special classes for teachers are conducted. If a good deal of all this educational activity seems to be a little outside of the essential functions of an art museum, absorbing time and energy which should be given to the strengthening of the collections, the perfecting of the installation of works of art, all the customary and traditional lines of effort proper to the director and his staff in an art museum, the reply to that ob-



JAMES WHITCOMB RILEY

J. S. SARGENT

jection would doubtless be to the effect that opportunism is the only possible policy, that one must do not what one wishes to do but what can be done, and that before thinking of gathering the harvest one must toilsomely clear the ground and fertilize it and plow it and sow good seed. A vast deal of the early preparatory work in art training is necessarily of the nature of drudgery, however much ingenious teachers may try to camouflage it.

At the time of my visit to the John Herron Art Institute, the main gallery was occupied by the Frank C. Ball loan collection of old and modern pictures. This group of sixty-nine paintings, with an interesting collection of late Gothic and Renaissance ivory carvings, was acquired by Mr. Ball at the sale of the George A. Hearn collection in New York, in 1918. There are four examples of the Italian



OLD MILL OF THE SOMME

W. E. SCHOFIELD

school, three Flemish, eleven Dutch, ten French, twenty-seven British, seven American, and one each of the Spanish, Belgian, German and Polish schools. The general character of the Ball collection is unmistakably meretricious, and some of the attributions in the catalogue will be seriously questioned. This of course applies more especially to the old works. There is a portrait of Andrea Braccadín which is ascribed to Tintoretto; there are two canvases given to Guardi; and there is an anonymous school picture of "The Marriage of St. Catherine," which has a certain specious and plausible effectiveness of conventional design. In the Flemish section there are two ascriptions to Rubens and a portrait of a Medici princess assigned to Justus Suttermans. Among the old Dutch pictures, the list contains the titles of works attributed to Van der Helst, Solomon Ruysdael, Mierevelt, Aert Van der Neer, and one or two others. One can but admire the stalwart assurance of the virginal innocence of the writer of the catalogue.

When we come to the British school, with its Constables, Cromes, Gainsboroughs, Lawrences, Reynoldses, Romneys, Beecheys, Hoppners, Morlands, Lelys, etc., we have reached such a hopelessly sceptical frame of mind that we are almost ready to agree with the immortal denial of the boy at the zoo, who, contemplating the giraffe, declared, "There ain't no sich animal!" Nevertheless, the English group is the most interesting part of the Ball collection. There is a portrait by Constable, a rather sketchy profile likeness of a colleague, George Garrard, A. R. A., and three landscapes ascribed to Constable: "The Valley Farm," "Hampstead Heath," and "Wind-sor Castle." Was Constable guilty of painting in a woolly manner occasionally? Candor compels the admission that he was. Some of these things have had terribly narrow escapes from being first rate landscapes. It would require more than a little courage to pronounce them counterfeits. The English portraits are not so convincing. Those attributed to Romney and Reynolds are paltry affairs. The Beechey seems more like the real thing. The American works in the Ball collection are by Blakelock, Chase, Inness, Ranger,

and Wyant. That list, short as it is, together with certain other indications that might be mentioned, makes one think of the picture dealer, the auction room, and the rivalries of millionaire collectors. There's nothing invidious in a mention of these men and things: one has known picture dealers who were good citizens and kind fathers; in the auction rooms may be seen at times many interesting matters; and, as for the rivalries of plutocrats, anything that puts a lot of money into circulation is a good thing, whatever the economists may say about it.

Another noteworthy loan exhibition is that of the collection of furniture, maps, rugs, pottery, engravings and paintings belonging to Mrs. Charlotte Herbine Mock. This collection comprises some six hundred items, and includes a wide range of objects combining beauty and utility. Especially notable is the furniture collection, which is strongest in specimens of the early English period. The most interesting pieces are Jacobean beds, tables, chairs, settles, chests, etc.; the Sheraton pieces; the examples of the design and workmanship of the French artisans of the Louis XIV, XV and XVI periods; and some elaborately sculptured Italian work of the late Renaissance. The painting section contains some Graeco-Byzantine religious compositions of strong decorative character and archaic interest, several large portraits of the Sir Peter Lely type, and two anonymous marine pieces in the Turner manner, all of which make a handsome effect in connection with the furniture. Particularly interesting historically, as well as in the way of decoration, is a collection of more than twenty-five maps, dating from 1611 to 1748. They cover the world, as then known, and were the product of John Speed, of London, 1542-1629. A large wall plate-rack of the Queen Anne period is filled with the quaint, highly-colored figurines of the early Staffordshire potters of a century or more ago. These glazed images were and are popular in many of the rural districts of England, and hardly a cottage mantelshelf or dresser but has one or more of them as its chief ornament. The Mock collection also possesses many beautiful rugs, and a number of minor objets d'art, in various materials,

such as jade, crystal, gold, silver, enamel, beads, glass, etc.

The John Herron Art Institute maintains its important position as the main center of artistic influence in Indiana chiefly through its occasional exhibitions, the most significant of these in some respects being the series of annual shows of the works of Indiana artists. Eleven of these exhibitions have already been held, and they have not only served as a needed outlet for the productions of the local artists, but as a continuing demonstration of the activity and merit of the men and women in the state who are upholding the banner of art. The names of T. C. Steele, William Forsyth, Wayman Adams, J. E. Bundy, J. Ottis Adams, Carl C. Graf, S. P. Baus, C. A. Wheeler, Otto Stark, Harold Haven

Brown, H. H. Wessel, Howard McCormick, Myra R. Richards, J. G. Prasuhn, and others, whose works appear periodically in these Indiana exhibitions, attest the fact that the fine arts are not without their champions and devotees, whose work entitles them to the esteem and admiration of their professional colleagues in other sections of the country. Many of the unavoidable obstacles and difficulties that have been bravely met and overcome by this generation of artists will be gradually removed and neutralized for future practitioners in this territory by just such agencies as the John Herron Art Institute, and this assurance is enough to give renewed courage and stronger incentives to the group of indomitable art lovers who are now bearing the heat and burden of the day.

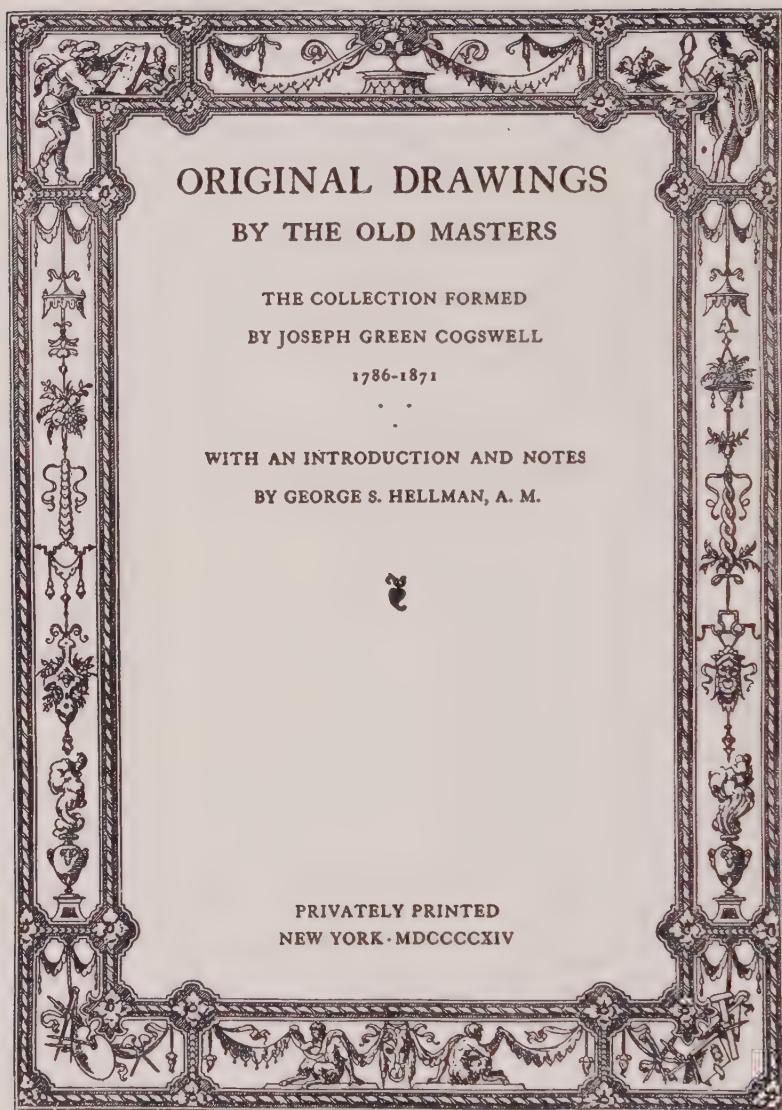
MODERN FINE PRINTING IN AMERICA

BY A. E. GALLATIN

THE traditions of fine printing are being upheld in America by a small, but constantly growing group of enthusiasts: that was the very definite impression conveyed by the exhibition of contemporary American printing held last May in New York. This exhibition, which was shown at the National Arts Club, under the auspices of the American Institute of Graphic Arts, was comprehensive in its scope, including in addition to books, collections of catalogues, folders, circulars, display cards and various other forms of commercial work. Typographical prints, posters and wood engravings were also shown and added greatly to the variety and interest of the exhibition, as did a series of cases containing books illustrating the development of the printing art.

The latter exhibit, a loan from the American Type Founders Company, proved to be most instructive. The entire history of typography was set forth, from its invention in the fifteenth century right down to Bruce Rogers, the living

American master printer. First we saw the books which were a combination of printing from types and the work of the illuminator, executed at Mainz, Cologne, Nuremberg and Basle. Then came the volumes issued from his Venetian press by Nicholas Jenson, the master of type design, whose faces in this century have served as the inspiration for several of our greatest type designers. After these books followed those of another Venetian printer, Erhard Ratdolt, who entirely broke away from the illuminator. These in turn were followed by examples of the craftsmanship of the great Aldus. In adjoining cases were specimens of the work of the eminent French printers of the fifteenth century, Robert Estienne, Claud Garamond and Geoffrey Tory. Next we saw examples of the work of the seventeenth century printers of France, Holland and England and then books printed in the latter part of the eighteenth century by Baskerville, Bodoni and Bulmer. Finally we viewed the books of William Morris, printed at his Kelmscott Press,



TITLE-PAGE OF BOOK LAID OUT BY WILLIAM ASPENWALL BRADLEY AND T. M. CLELAND, PRINTED BY NORMAN T. A. MUNDER & COMPANY, BALTIMORE

Awarded gold medal and grand prize at Printing Exhibition in New York

TITLE-PAGE WITH BORDER DESIGNED BY MR. CLELAND

as well as a Doves Press book and one from the Ashendene Press; in the last case were six of the superb books designed by Bruce Rogers.

The foregoing collection was admirably supplemented by a remarkable assemblage of early printed books containing decorative illustrations which was on

view at the Metropolitan Museum; this was a special exhibition, some of the volumes being the property of the Museum, and some being loans. Included among these volumes were books containing woodcuts by Dürer, Cranach, Weidlitz and Holbein. A copy of the very rare edition of Dante's *Divina Alighieri*,

printed at Florence in 1481, which contains the engravings attributed to Botticelli, was also on view, as was the first book to be printed with illustrations in color, a work entitled *Sphaera Mundi*, printed in Venice in 1485. Among the later works of interest were copies of William Blake's *Pastorals of Virgil and America*, which rank with the most individual and beautiful books ever made. Examples were also shown of the marvelous woodcuts of Edward Calvert and Thomas Bewick.

The revival of fine printing in this country dates back about twenty-five years, and since then there has been a steady improvement in both the craftsmanship and the taste of our printers. The great mass of the commercial printing being done to-day in America is still appallingly bad, and this is also true of our decorative illustration and the ornamentation of our books, but it is equally true that the standards of good bookmaking are being constantly advanced and that a great deal of very notable work is at present being produced in this country.

It was William Morris, who was very learned in his craft, who brought about the renaissance of fine printing in England and the books which were issued by the Kelmscott Press are landmarks in the history of printing. But it cannot be denied that his three fonts of type, the Chaucer, Troy and Golden, are all too heavy and medieval for present-day purposes; the limp vellum bindings, with their tapes, are also far from practical. The initials and borders designed by Morris for his books are lacking in invention and are rather mechanical in appearance. Aubrey Beardsley, one of the greatest designers and ornamentists who ever lived, far outstripped Morris in the designs which he made for Malory's *Morte d'Arthur*; it will not be long before Beardsley will be recognized as having been the most vital and important English artist of his epoch. The exquisite Vale Press books are most artistic and original in format, with their types, initials, borders and colored cover papers designed by Ricketts and Shannon, the former having engraved the

wooden blocks from which they were printed. The superb type of the Doves Press and the great dignity of their formats also place these books among the masterpieces of contemporary printing.

The beautiful volumes, built according to the highest and purest traditions of the printing art, and invariably possessed also of a rich note of individuality, that have been created by Mr. Bruce Rogers and by Mr. D. B. Updike excel in merit those produced during any other epoch in America. The books designed by Mr. Rogers, both during his connection with the Riverside Press of Cambridge, as well as during the past few years, and by Mr. Updike at his Merrymount Press in Boston, certainly rank with the very choicest examples of the typography of our time. No printer has shown greater versatility in his work than Mr. Rogers; the volumes designed by him are for the most part quite different from one another and all are full of distinction. Designing his own types, drawing or engraving his own initial letters and headpieces, designing his bindings, in addition to laying out his books, the volumes of Mr. Rogers are as distinctive as those printed at the Kelmscott, Vale, Doves and other English presses. As a solid achievement, Mr. Rogers has accomplished more than the founders of these various presses. It may be mentioned that at the exhibition now under consideration the silver medal of the American Institute of Graphic Arts was awarded to Mr. Rogers for his *Geoffrey Tory*, while the bronze medal was given to him for his *Theocritus*, both printed at the Riverside Press. Mr. Updike at his Merrymount Press has been content to build the majority of his books according to several carefully thought-out plans; his work is invariably distinguished for its restraint and perfect taste.

The gold medal of the American Institute of Graphic Arts, awarded for the best printed book in the exhibition, was given to the Norman T. A. Munder Company, of Baltimore, for a volume entitled *Original Drawings by the Old Masters*. This is a volume of facsimile reproductions in color which was privately printed in 1914. The book was laid out by Wil-

PRINTING EXHIBITION



MAY 5 TO JUNE 1
AT NATIONAL ARTS CLUB
119 EAST NINETEENTH ST.
NEW YORK CITY

AMERICAN INSTITUTE OF
GRAPHIC ARTS

POSTER, PRINTING EXHIBITION, DESIGNED BY FREDERIC W. GOUDY
AWARDED GOLD MEDAL



IDYLL I

THE DEATH OF DAPHNIS

THYRSIS A GOATHERD

THYRSIS. *Sweet are the whispers of yon pine that makes
Low music o'er the spring, and, Goatherd, sweet
Thy piping; second thou to Pan alone.*

Is his the horned ram? then thine the goat.

Is his the goat? to thee shall fall the kid;

And too isome is the flesh of un milked kids.

GOATHERD. *Shepherd, thy lay is as the noise of streams
Falling and falling aye from yon tall crag.*

If for their meed the Muses claim the ewe,

Be thine the stall-fed lamb; or if they choose

The lamb, take thou the scarce less-valued ewe.

THYRSIS. *Pray, by the Nymphs, pray, Goatherd, seal
thee here*

Against this hill-slope in the tamarisk shade,

liam Aspenwall Bradley and T. M. Cleland, the latter one of the most gifted typographical designers in this country; a feature of this book was a notably fine title page, with an elaborate border, by Mr. Cleland. To Mr. Cleland was justly

Ruzicka showed a smaller group of his engravings at the American Institute of Graphic Arts exhibition. One welcomed the opportunity to study these little masterpieces again, for they easily rank with the best examples of American wood



CARNEGIE INSTITUTE POSTER, DESIGNED BY PAUL MANSHIP
PRINTED BY WILLIAM EDWIN RUDGE, AWARDED BRONZE MEDAL

awarded the gold medals in the catalogue and booklet classes. The excellent typographical placard which was used to advertise the exhibition, and which received the gold medal in the poster class, was designed by Mr. F. W. Goudy. This poster was printed by Mr. William E. Rudge, whose notably fine work carried off many other of the prizes.

Following a representative exhibition of his woodcuts a little earlier in the season at the Grolier Club, Mr. Rudolph

engraving. Mr. Ruzicka has mastered the technique of wood engraving and his designs are always marked by true distinction; his subjects include views of New York and Newark, printed in colors, and a series of small engravings of the fountains of Papal Rome. Besides these, Mr. Ruzicka has cut a great many bookplates and private Christmas cards, the majority of them pictorial in treatment, although a number are purely decorative.

This exhibition of fine printing is now

travelling on a circuit over the United States, and I have no doubt but that it will accomplish much in stimulating among our printers the desire to arrive at higher standards of excellence in this country. I should like very much to see such an exhibition as this sent to London and Paris, where I am sure it would

receive a very favorable reception. I also believe that it would be most instructive to our printers if similar exhibitions could be arranged abroad and sent to this country; this is something that I hope the American Institute of Graphic Arts will seriously take under consideration.



FULL SIZE PLASTER MODEL OF LORADO TAFT'S "FOUNTAIN OF TIME"
THE MIDWAY, CHICAGO, ILLINOIS

LORADO TAFT'S FOUNTAIN

BY LENA M. McCAULEY

AWE-INSPIRING as a sculptured spectacle of humanity, and possessing a strange supernatural beauty under the open sky, Lorado Taft's stupendous composition, "The Fountain of Time," which has held the public interest since its inception before the World War, is finally erected between the boulevards of the Midway, near the University of Chicago.

The procession of ninety colossal figures seems to advance across the arched bridge which rises from sculptured waves at the north, and descends into the surging sea at the south. East of this amazing tableau and in front of it, is the nearly circular basin of the Fountain in which stands the symbolic figure,

"Time" covered by a mantle, the folds falling vertically to give the appearance of a monolith at a distance.

The work is in plaster, its tone being mellowed by the weather, its surfaces catching the lights contrasting to the play of shadows, the sharper outlines uniting in rhythmic effects. It displays its most impressive character at mid-day, and yet after the sun has set behind it and the purple twilight envelops the trees of the Midway, it emanates a spiritual quality that seems to glow under the reddened sky and to animate the misty atmosphere deepening about it.

Customary phrases are inadequate in a description of the main group of "The Fountain of Time." Its appeal is in its

entirety. A rhythmic sense of motion binds together the pressing multitudes climbing from the waves of the unknown sea to attain the bridge with gladness, bravely crossing the arch and with hesitation and then with dismay, facing the uncharted depths of the waters of mystery—life's span at an end.

The variety of figures in the groups, of youth and old age, the family, schools, church, men of war, joy and sorrow, hope and despair—the light hearted and the philosopher, the poet and sculptor—all are here. There are graceful girls of haunting beauty, noble scholars of serene dignity and picturesque personalities, a marvellous company that gains in interest as it is studied. In the group on the reverse side of the procession which fronts the pool, appears a portrait statue of a sculptor in his smock—Lorado Taft himself, according to the ancient custom of the sculptors of the past who introduced their own portraits in large groups, perhaps to identify their works. The portraits of Mr. Taft's three daughters appear in the trio of happy figures and it is likely that various friends were modelled in the individuals of the procession crossing the bridge.

Although the measurement of the arch is 110 feet in length and the figures are of colossal proportions, it is only as the viewer is near the sculpture that its monumental hugeness is over-powering. In the studio the sections dwarfed the surroundings, out of doors the great work must stand beneath the vastness of the dome of the sky. It is likely that a background of shrubbery and trees would throw its noble proportions in relief and accentuate the outlines. However, the viewers approach and stand near by, and in this close association the wonder of the work dawns upon them.

Thousands look upon it daily from the boulevard drives and the trolley cars, often leaving their vehicles to examine it, if by chance they have not come there especially to see it. Many come again and again, having penetrated the thought that they are one with the humanity emerging from seas of mystery at birth, to face life with hope, to cross the bridge which at its close descends into the abyss

from which no traveler returns. It is a somber reflection but one that revives hope and faith. Mr. Taft quotes the poet's lines "Time flies—ah no, Time stays—we go." And thus it is that the monolithic figure of Father Time waits aloof—and humanity passes on.

Critics have asked why there is not more of the dramatic in the design and why the tragic is not accented? Having watched the creation of the work from its miniature model, its growth section by section, until it has reached its present stage, the writer realizes that "The Fountain of Time" is invested with a hidden power all the stronger because of the abiding classic repose.

No work of art has been as widely discussed in Chicago by all sorts and conditions of men. It is true that Mr. Mucha's paintings for the city of Prague are said to have been the magnet that drew over 100,000 visitors to the Art Institute in August. But it must not be forgotten that it is probable half a million persons pass "The Fountain of Time" daily, talk of it on the cars and when they are at home. It is an interesting fact moreover, that the street railways of the city have given the work spontaneous advertising in a dignified placard posted in all the cars, "Visit Lorado Taft's Masterpiece." It is the first time that such a courtesy of publicity has been extended to a work of art. It is proof that a curiosity about sculpture is increasing in the community.

The erection of "The Fountain of Time" has been financed by the Benjamin F. Ferguson Fund for Sculpture for Chicago, administered by a Committee at the Art Institute. Some years ago Mr. Ferguson, an old citizen, bequeathed \$1,000,000, the interest of which was to be used for sculpture.

With the possibility of a scheme of monumental sculpture supplementing the Chicago Beautiful Plan, some eight or nine years ago, encouraged by friends, Mr. Taft developed a plan for the Midway adjacent to the University of Chicago. The sunken gardens of the Midway were to give place to a canal whose waters were to be crossed by ornamental bridges—The Bridge of the Arts, of



PORTRAIT OF LORADO TAFT BY RALPH CLARKSON

Education, and Religion, each having its opportunities for sculptural decorations. The details were interesting, including two large fountains one at the east of a mythological subject and that at the west end of the Midway, the Fountain of Time, the only portion of the original plan that has taken shape. There also was to be an avenue of statuary. Should "The Fountain of Time" favorably impress the public and the authorities having funds, it may finally find

a permanent location on the Midway in a durable medium.

Among the many theories advanced concerning the meaning of the vast procession and its message to the age, one stands out clearly. It is that Mr. Taft's work is a sculptural interpretation of the trend of life today. It is essentially modern. It is a monument of the impulses of the twentieth century—an age of material progress speeding it knows not whither. Its presentment of thought-

less materialism is the "voice of one crying in the wilderness"—and it may be that some will hearken. It is an important contribution to American art.

Lorado Taft represents a high type of citizenship as well as his professional service to art as sculptor, lecturer and writer. In recent years a devotion to community service has led him to give his time generously to open the ways to the message of art in small towns and in isolated neighborhoods. Through his influence a Community House was organized in Oregon, Ill., where he was instrumental in founding a public art gallery and near where his colossal monu-

ment to Black Hawk, the Indian brave of this region, overlooks the valley of the Rock River, and the most fertile fields of Illinois. Mr. Taft's "Fountain of the Great Lakes" in bronze is at the south end of the Art Institute in Chicago, and his "Paducah" fountain at that city in Kentucky, his "Loyalty Fountain" in Denver, "Columbus" in Washington, D. C., and other fountains and statues in various parts of the country illustrate his fidelity to the American ideal. "The Fountain of Time" is the realization of the poet's vision and the commentary of the philosopher upon the spirit of our generation.

JO DAVIDSON'S PORTRAIT BUSTS

BY EULALIA ANDERSON

A COLLECTION of portrait busts of the leaders of the Allies by Jo Davidson is scheduled for exhibition in the Middle West under the management of Blake-More Godwin, Curator of the Toledo Museum of Art. It has been and will be shown in the Museums at Rochester, Toledo and Denver; Chicago and Milwaukee Art Institutes; the Davenport and Madison Art Associations, and in other cities. An initial exhibition was held at the Reinhardt galleries in New York during April and May.

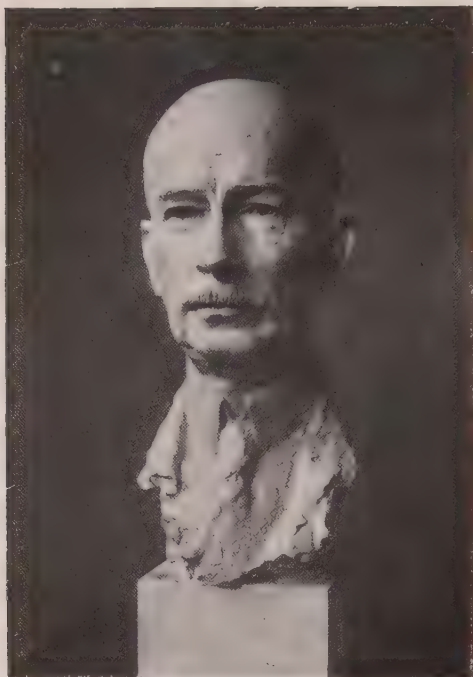
Jo Davidson was born in New York City, in 1883, of Russian parents and was unheard of until fifteen years ago. His first work to bring him recognition as a sculptor was a bust of his mother which showed his remarkable ability to handle facial expression.

J. P. Collins, the English critic, in an article entitled, "Davidson, Thinker in Bronze," said: "Davidson struck out a line for himself and in ten years' time he acquired breadth and amassed achievement enough to win him the recognition he coveted, not only in Paris, but in American and even in London. He gave an exhibition of his work in New York and elsewhere and he followed this up

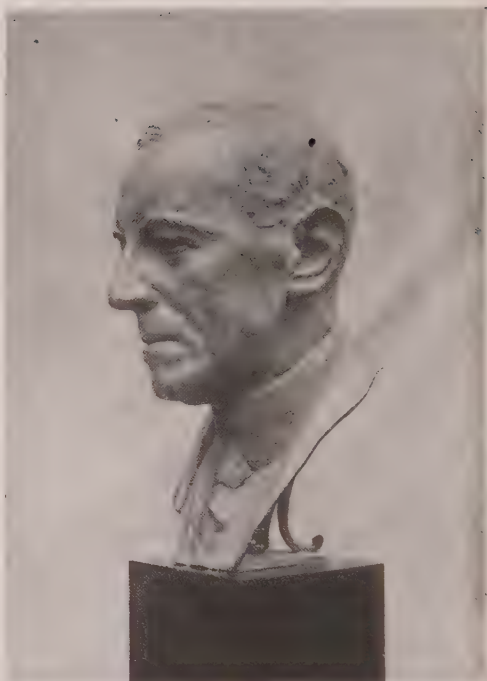
with the most successful 'one-man show' that London experienced in 1914. By common consent the critics hailed him as a new genius who owed little or nothing to Rodin or Meunier or anybody else. He sold and resold well and seemed well started on his way to fortune. Then came the war and for the time being his 'ship' went down as so many others have done in this Nemesis of nearly every form of art there is in Europe." But the ship of so able a sculptor as Jo Davidson cannot remain down and all things being equal the world will no doubt hear more about the man and his work.

By instinct he chooses characters of dominant personality and reproduces his subjects as he sees them. The result is a wonderful interpretation of the mental and the physical. His art is expressive of a subdued emotion and massiveness of form rather than the beauty and grace of line which characterizes Greek Art. As indicated by his portraits he is an independent thinker and may be called an impressionist.

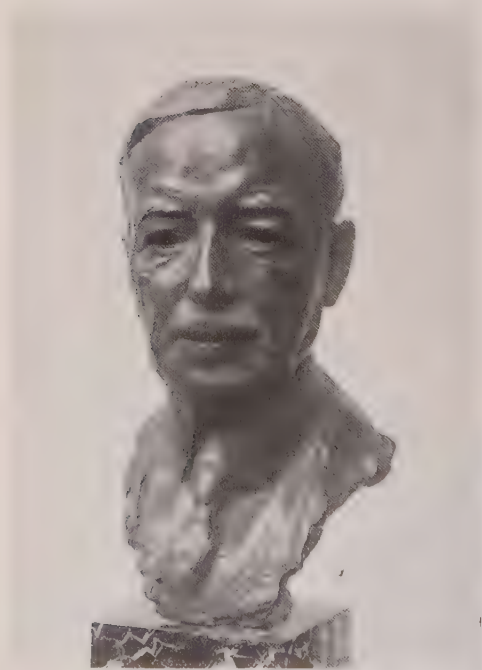
James Huneker, after Davidson's last New York exhibition, wrote of him: "This young man is a sculptor born, one



COL. HOUSE



PRESIDENT WILSON



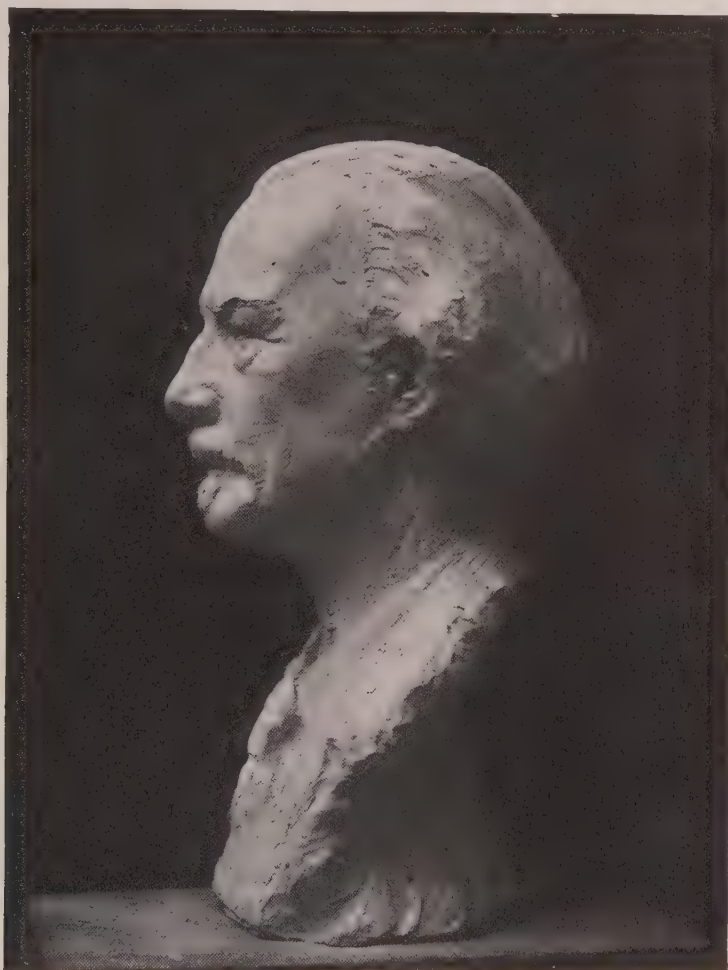
EX-SECRETARY LANSING



HON. ARTHUR J. BALFOUR

who has not allowed his enormous facility to decline into dilettante methods. His touch is personal, crisply nervous, virile and not too impressionistic; the feeling for line, for structural foundation

translated into legitimate sculptured terms. His imposing exhibition definitely ranges Jo Davidson as a strong individual artist in the field of contemporary sculpture."



IGNACE PADEREWSKI, PREMIER OF POLAND BY JO DAVIDSON

Courtesy of Henry Reinhardt & Son

never deserts him. That slight perpetual novelty which should season any art production is seldom absent. There is an imaginative element, too, in his lightest effort. He models with plastic, not the literary, idea before him; he is more rhythmic than static; yet he can achieve the effect of rigid ponderousness. His figures are evocations of poetic moods

He is one of the greatest portrayers of contemporaries of this age, as is manifested in the series of life-like busts of statesmen and generals who became world-famed during the late war.

Inspired with the ambition to portray in bronze the Conqueror of Germany, Jo Davidson sailed for Paris the day after the Armistice was signed. His inspira-

tion was parallel to that of Houdon who crossed the Atlantic the day after the signing of the Declaration of Independence to make a portrait of Washington.

Marshal Foch sat for the sculptor in the Military Headquarters at Senlis on the 24th of November, 1918. The portrait expresses the rugged will of the warrior and his determination to win. The deepened lines in his face are symbolic of his great responsibility but are expressive of the greatest confidence.

With equal skill is modelled the bust of General Pershing, in whom Davidson saw the efficient personality capable of marshalling a human machine. The portrait of Marshal Joffre is significant for its charm of expression. The Marshal's military coat is admirably figured. Colonel E. M. House, who is called the man of mystery, is pleasingly portrayed, while the personality of Honorable Robert Lansing has been strikingly worked out by the sculptor. Ignace Paderewski has been portrayed as a man of action as well as an idealist.

The bust of the President was made in the office at the White House, in 1916. This is the only occasion that sittings have been given to a sculptor by Mr. Wilson. The portrait is said to be ex-

tremely characteristic of the President and technically a very fine work.

Each of the twenty-three subjects in the collection is not a mere representation but is a real and vital interpretation of what the sculptor saw. This great feat was remarkable not only for the execution of the work, but for obtaining access to the Peace-makers, as many a sitting took place in a corner of an office or in the study of an over-worked statesman. However, so swift and clever was the sculptor that in the briefest moment a startling life-like image was constructed out of a mass of inert clay.

Completing the collection are busts of General A. Diaz, General Tasker A. Bliss, Major General Harbord, Brigadier General Dawes, Brigadier General Connor, General Payot, Admiral William S. Benson, Honorable Henry White, M. Georges Clemenceau, Honorable A. J. Balfour, H. E. El K. Veniselos, The Rt. Hon. Lord Robert Cecil, K.C.M.P., Honorable Frank Polk, President Mazaryk, M. Andre Tardieu and Bernard M. Baruch.

To this gallery of the Conference of Peace will be added in time busts of the King of Belgium, Honorable Lloyd George, Marshal Haig, and others.



AN EXAMPLE OF FINE CRAFTWORK BY DOUGLAS COCKERELL, A BRITISH CRAFTSMAN



THE FOUNTAIN AT THE WATER-WORKS, FAIRMOUNT PARK
AN ETCHING BY JOSEPH PENNELL

A LOST BEAUTY SPOT

AS Mr. Joseph Pennell was returning to his home in Philadelphia on a Pennsylvania Railroad train, on an August Sunday afternoon, he saw what he described as "a streak of dirt" on the west side of the Old Reservoir in Fairmount Park, which was unfamiliar, and which gave rise to apprehension. Going out to the park later to investigate the cause he found that the entire west cliff had been destroyed by dumping dirt over it, filling up the old seal pond and changing, in fact obliterating, the entire setting of the old historic Water Works.

The occasion for this is a change in the level of the land due to the adoption by the city of plans by Jacques Greber, a French architect, who has remodeled the parkway on a more ambitious scale than was originally projected, and seeks to create, according to report, a rising slope

from the Logan Circle to the Plaza in front of the new Art Museum, such as is found in the Champs Elysées to the Arc de Triomphe.

This new plan for Philadelphia is very dear to the hearts of the progressive citizens who believe that it will mean a new made city of extraordinary dignity and beauty. But the destruction of the Water Works, which since 1822 have been a landmark in the Quaker City, a beauty spot admired by all the world, has raised a cry of protest from those who feel that the price paid for the "improvements" is far too high, as it often is.

Mr. Pennell claims that the old Water Works, the dark garden approach to them, the high cliff overhanging them, the deep woods surrounding them, the deep pool before them and the great wheel houses, together with the prome-



A LITHOGRAPH BY JOSEPH PENNELL SHOWING THE TEMPLE
WITH ITS WOODLAND BACKGROUND

nade to the little shrine jutting into the river, were sacred to Philadelphia and more beautiful than almost any spot to which Philadelphians could lay claim. And he insists that such beauty should have been jealously guarded by the municipality as a civic asset if for no other reason.

It is certainly most unfortunate that there should have been this conflict between the old city and the new, that to create beauty, beauty should have been despoiled. The lithographs and etching by Mr. Pennell which are reproduced herewith show what once was and what is no more. The hoped-for beauty of the new city is still a vision.

In the name of progress much vandalism has been perpetrated. A great city in the west had all of its hills cut down in order that its citizens might live on a dead level, and took great pride in the accomplishment. Improvement companies have despoiled many a fine woodland lot. In the fifties and sixties of the

last century many fine pieces of Chipendale and Sheraton furniture went to the junk dealer to be replaced by the more stylish marble-top horrors which were then in vogue. And yet it is true that there is always danger of making a fetish of antiquity, holding on to that which is old merely because it is old and because of a sentimental association, rather than courageously creating change. Because a thing has always been is no reason why it should always be, but municipalities like individuals should be very careful that they do not, like the great citizen of the Quaker City, pay too dearly for their whistle.

There is another danger also which this incident in connection with the destruction of the Philadelphia Water Works brings to mind, and that is the danger of thinking that something belonging to someone else is better than something belonging to ourselves. The chief feature of the city the Philadelphians now plan is fashioned after a



A LITHOGRAPH BY JOSEPH PENNELL SHOWING THE POOL AND BRIDGE
WHICH HAVE BEEN DESTROYED

striking feature in the plan of Paris. The plan of Paris has been evolved naturally by Frenchmen for the French Capital. Is this same plan transferred to America going to prove equally acceptable and adaptable to the life and needs of the old Quaker City?

Oddly enough the city of Rheims is at

this same moment complaining because it has been lately replanned by an American city planner.

We want the best, of course, but the best is not always most remote and if we are to make progress in the arts we must be able to distinguish worth where it truly exists.



HEROIC BRONZE GROUP

BY AUGUSTUS LUKEMAN

FOR "HONOR ROLL" TO BE ERECTED IN PROSPECT PARK, BROOKLYN,
IN MEMORY OF OVER 2,000 MEN AND WOMEN WHO DIED IN THE GREAT WAR



HONOR ROLL TABLET AND SETTING

BY A. A. WEINMAN

ERECTED IN FOREST HILLS GARDENS, FOREST HILLS, NEW YORK

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AN ILLUSTRATED MONTHLY MAGAZINE

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LEILA MECHLIN, Editor

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1920-1921 FEDERATION ACTIVITIES

The July number of *THE AMERICAN MAGAZINE OF ART* gave an interesting account of the enlarged scope of the activities of the Federation. A new season has now opened with even greater prospects for the extension of our work through the wider circulation of Exhibitions, and also through the increased use of our Illustrated Lectures.

During the summer the Federation issued a new Circular of Exhibitions announcing 46 Collections. These are so grouped that at a glance it may be decided which particular kind of exhibition is desired. For instance, there are ten different exhibitions under the heading of Oils; several under Water Colors, with further classifications including Mural Painting and Illustration; Prints (Original and Reproductions); Handicrafts; Industrial and Commercial Art; Sculpture, and Architectural and Civic Art. There have already been over a hundred applications for these exhibitions, and arrangements are being made

daily to meet others. The territory covered by our exhibitions is now a wide one, covering almost every section of the United States, and reaching even to New Zealand.

To facilitate the placing of exhibitions, a Western Office of the Federation has been opened at Lincoln, Nebraska, and arrangements may be made direct with Prof. Grumann at the University of Nebraska for ten or twelve of the collections especially assigned to the states in the Trans-Mississippi Country. On the Pacific-Coast we have a representative at Stanford University, California, and by means of these branch offices the long hauls are very decidedly lessened.

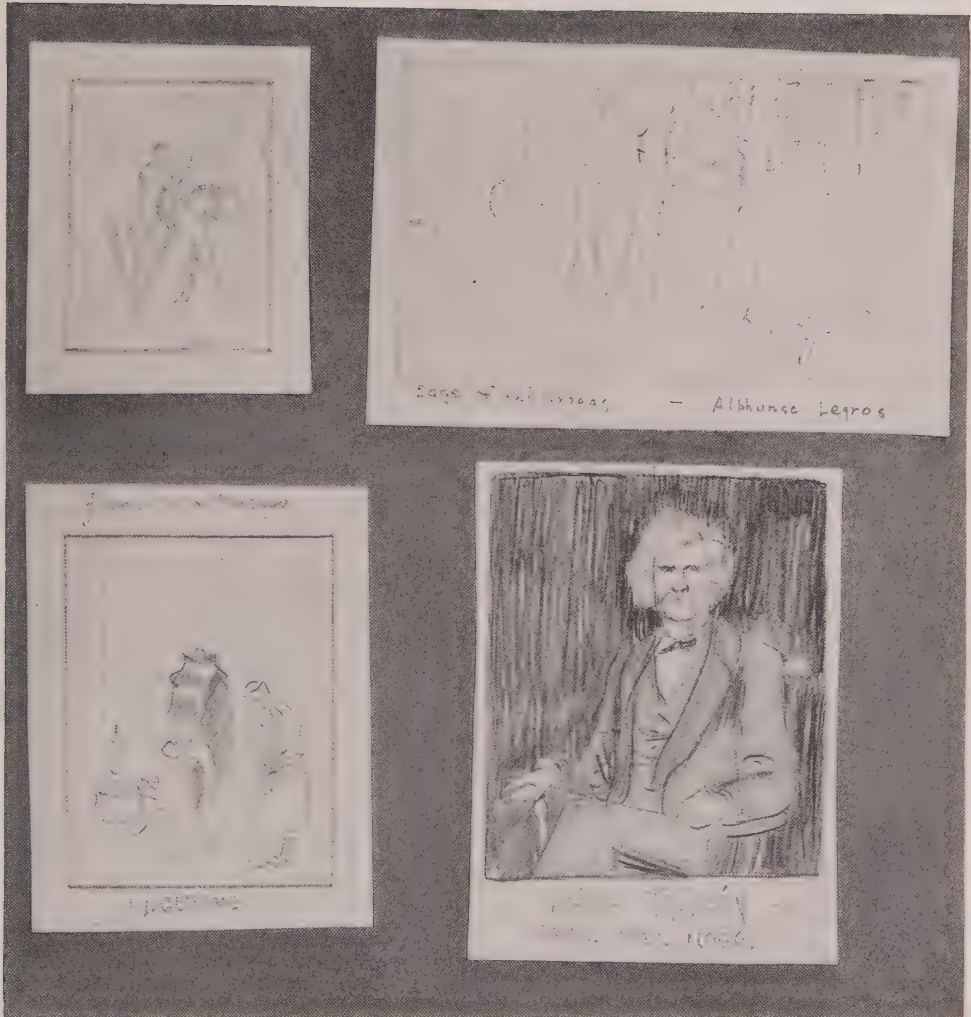
The Federation receives frequent requests for exhibitions to be shown at the State Fairs, and collections of oil paintings have been engaged for Fairs at Nashville, Tenn.; Prescott, Arizona; Mobile, Ala., and Atlanta, Ga.

Among the new exhibitions for the 1920-1921 season might be mentioned a most interesting exhibition of Etchings by the Members of the British Print Society. These Etchings are matted and framed and make a most charming and unusual exhibit. Duplicates are obtainable from the Federation.

During the war it was impossible to press the matter of sales. But during the coming year every effort will be made to encourage the places that show our exhibitions to make sales, especially with a view to introducing the pictures into homes, and so spreading the love and knowledge of art.

A CORRECTION

Through one of those surprising errors for which no one seems accountable and which can, after all, only be laid to the evil genius which haunts all printing houses and lurks somewhere in every galley of printers' proof, the frontispiece of our October number, a reproduction of a painting by Girolamo Dai Libri, was ascribed to the St. Louis Art Museum instead of to the Metropolitan Museum of Art. Such errors are very annoying to those especially concerned and very embarrassing to those responsible.



TEN MINUTE SKETCHES BY STUDENTS OF THE CENTRAL HIGH SCHOOL, LIMA, OHIO, OF PAINTINGS IN THE METROPOLITAN MUSEUM LOAN COLLECTION, CIRCULATED BY THE AMERICAN FEDERATION OF ARTS

NOTES

A HIGH
SCHOOL ART
CLUB

An exhibition of thirty oil paintings was held late last season in the Central High School of Lima, Ohio, under the auspices of the High School Art Club.

While the exhibition was in progress the students made ten-minute sketches of some of the pictures which in several instances were spirited and excellent. We are reproducing a number on this same page.

The Art Club of the Lima High School has a membership of 40 high school boys and girls and is ambitious not only to increase the interest in art in the High School but throughout the city. The best way to accomplish this the club concluded was to hold at least one fine exhibition a year. In the spring of 1919, the club presented the Annual Rotary Exhibition of the American Water Color Society, by the success of which it was encouraged to undertake in the spring of 1920 the exhibition of oil paintings. The necessary "financial backing" was

secured by means of an entertainment of "Living Pictures" in which all members of the club took part, posing as figures in the different compositions. Appropriate music was furnished and a description of the pictures was given by one of the members as each was shown. Three performances were given with an attendance of nearly three thousand.

The exhibition was enjoyed greatly by members of the club. A detailed study of the pictures was made for two weeks, the history of the artists was studied, sketches of the paintings were made as studies in composition. The club hopes to have another exhibition in the same manner this coming season.

LONDON NOTES The death, which was announced from Stockholm at the end of August, of the famous Swedish artist, Anders Zorn, removes from the word of art one of the most brilliant creative artists, and one who was at different times so intimately connected with Italy that his loss will be noticed there. In a clever introduction to the exhibition of the paintings of Ettore Tito, at the Galleria Pesaro, of Milan, in March of 1919, Sig. Ugo Ojetti remarked that "so many thinkers, apostles, lecturers, antiquarians, warriors are busied today in laying to with the brush on the canvas, and in proclaiming each other as "painters," that the real old race of the painters themselves, the "*Pittori pittori*," happy only in being painters, capable of nothing else save to draw and paint, is becoming every day more rare."

Undoubtedly Anders Zorn belonged to this race of the "*pittori pittori*." He was an all-round artist, and transfigured every material with his magic touch. "Even as a boy," says Muther, "he had carved animals in wood while out in the pastures. At school he painted portraits from nature . . . he acquired early a keen eye for form and character, and adhered to this principle when later he began at the academy to paint scenes from the life of the people round his home. An exhibition of the work of his pupils brought him his earliest success." With the money he had gained by his

portraits he was able to come to Italy; though it was as a mature artist that he exhibited in the Venice International of 1909. It was there that I first met him personally, and came to appreciate his marvellous versatility, as well as his personal charm. In his individual show in Sala IX of that exhibition he appeared in oil paintings, mostly portraits, of which that of the King of Sweden was much noticed, in water colors which were technically superb, in wood carvings and sculpture in bronze, besides his then already world-famous engravings; and in all these varied and difficult mediums he showed perfect mastery, he never made a miss.

His own show was close to that, in Sala VII, of Professor Ettore Tito, and the two artists, both so sincere in their creation, soon came to know and appreciate one another. I remember spending the evening at that time in Professor Tito's house in the Zattere, and his showing me there a most beautiful wood carving of a young girl, one of those very Swedish models whom Zorn used so often in his popular etchings of bathing scenes, while Anders Zorn, on his side, had acquired from the Venetian Master, his painting called "L'alga." Zorn was well known in America, where his etchings in recent years fetched very high prices; one impression from an early plate was recently quoted at having sold for £600, but this was, of course, an outside price, though I know that at Venice they fetched a good figure. The loss of Anders Zorn, at the age of only sixty, when he had years of creative work still open to his genius will, in fact, be felt in America, where the genial Swedish artist had many admirers, as much as in Europe. I understand that "The Studio" have in view an article on his work which should be of interest; but what would be more valuable still would be a fairly complete Memorial Exhibition of his paintings and etchings, as well as his occasional work in sculpture, which it should be possible to arrange either in Stockholm, or such a world center of art as is London.

An interesting specimen of Roman sepulchral sculpture has been added to

the British Museum collection recently by the donation of Mr. Dixon, a well-known landscape gardener. Originally discovered near the Porta Capena at Rome, about 1700, it was mentioned about that period by Bianchini, and again by Zoesa, who was in Rome at the end of that century up to 1809; but then this sepulchral monument, which represented in relief three half-length draped figures in a recessed panel, disappeared altogether, and was lost for more than a century, till it was found by Mr. Dixon in a contractor's yard in St. John's Wood, London, N. W., where it had lain for some fifty years. Mr. Dixon, recognizing its merit, when he had acquired it brought it before the notice of the British Museum authorities, who have identified it as the lost monument of Lucius Ampudius, and his wife and daughter. These are portrait figures, seen full-face, the first of them a shrewd-looking old man, while the matron and young girl beside him are very finely carved. The two corn measures, at each end of the monument, seem to suggest Ampudius having been a corn merchant, and his date is placed between B.C. 25 and A.D. 25.

Two other recent bequests to our national collection are those of a selection of etchings by the late Sir Charles Holroyd, which have been given by Lady Holroyd to the Victoria and Albert Museum in memory of her husband. These include the beautiful "Nymphs by the Sea," "The Young Triton," and a scene of monks at prayer; and in landscape work his "Kidsty Pike," one of the Cumberland series, his fine "Yew-tree at Glaramara," as well as a study of the Parthenon. With all the claim on his time by his official work as Director of our National Gallery collection, Sir Charles never gave up his beloved etching, and told me once at Venice that he preferred, when possible, to work direct from nature on the copper plate. Thus his plates, several of which I have in my own collection, have a directness which elaborate studio work can never give.

Another important bequest to the same Museum is that of 159 mezzotints and etchings by Sir Frank Short, R.A.,

P.R.E., which the President of the Society of Etchers has given as a memorial to his son, Captain Leslie Short, who died in active service in 1916. This collection is specially interesting as showing different methods in the hands of a most accomplished etcher. Thus in "Seine Boats at St. Ives" and "Washing Day, Bosham" we find pure etching, in his "Silver Tide" and "Rye Pier, Evening" aquatint, and "A Yorkshire Dell," gets a most rich effect by means of mezzotint.

The exhibition being held in Brussels at the Musée Royal des Beaux Arts from August 14 to September 26 is near enough to attract London art lovers, and is of extraordinary interest. Here is displayed the great altarpiece of "The Adoration of the Lamb" by Hubert abd. Jan van Eyck, now recovered to Belgium in its entirety, the wings having been surrendered by Germany, the city of Ghent lending the central panels, and figures of Adam and Eve coming from the Museum of Brussels, where they were placed by the Church authorities, who seem to have resented the traditional lack of clothing of our first parents. It may be permitted us to express the hope that this grand painting may now remain united.

S. B.

ART IN KANSAS CITY

Reports of extensive activities in the field of art throughout the West have been coming in to THE AMERICAN MAGAZINE OF ART during the past few months. The latest of these concerns Kansas City, Missouri.

The Fine Arts Institute of that city has moved into quarters which will give it about five times its previous space, thus enabling it to take care of additional students and to give more important and comprehensive exhibitions than in the past.

An influential group of men and women, under the leadership of the Institute's new President, Mr. J. C. Nichols, is getting behind the institution in a financial way. The Chamber of Commerce and the daily newspapers, in particular the *Kansas City Star*, are backing the program for the enlarge-



NEW HOME OF THE FINE ARTS INSTITUTE OF KANSAS CITY

ment of the Institute's activities and service to the public.

The school staff has been strengthened by the accession of Mr. and Mrs. Norman Tolson, formerly of Chicago. Mr. Tolson, who attracted marked and favorable attention to his work during the past winter by designing the posters for the Chicago Grand Opera Company, will have charge of the classes in Illustration. Mrs. Tolson, who is a graduate of the Art Institute of Chicago and who has had experience both in teaching and in the execution of commissions, will conduct the classes in Interior Decoration. These additions, with Mr. Gage and Mr. Wilimovsky continuing to serve, will constitute a strong teaching staff.

The Institute has called to the position of Director, Mr. Virgil Barker. Mr. Barker was associated with the Corcoran Gallery of Art during the Seventh Exhibition of Contemporary Oil Paintings,

which was such a notable success of the past season. From there he went to Carnegie Institute in Pittsburgh to assist in the Nineteenth International Exhibition, which came as a fitting climax to an unusually interesting and important season in art. Mr. Barker was made a member of the staff of the Department of Fine Arts in the capacity of Curator of Paintings, and goes to Kansas City from that post. Mr. Barker has made frequent contributions to various art magazines during the past season dealing with the two exhibitions with which he was concerned.

This movement in Kansas City is to be welcomed as additional evidence of the widespread and increasing interest in all that pertains to the fine arts on the part of a section of our country in which there are almost unlimited possibilities of development. The new capitol at Lincoln, Nebraska, the remarkable activities

under way at San Francisco, and now this additional movement in another of the most important cities of the West are all matters of great promise.

It is to such movements as these that the country at large must look for the fostering of art activities and art production on this continent. The more generally such centers are established and the wider the distribution of such institutions, the more reason there will be to look for that genuine popular appreciation of art upon which so largely depends the production of art works worthy of our our national greatness in other respects.

The Toledo Museum of Art opened the season of 1920-1921, October 1st, with two exhibitions to be held during the month of October. (1) A collection of eighty-three textiles made by the Cheney Brothers, and the design and style of weaving being adaptations of the great periods of textile productions from the time of the early Egyptian to that of the modern European, and (2) The Fifth Annual Exhibition of Contemporary Book Plates collected by the American Book Plate Society.

The children's activities, including educational motion pictures, the story and music hour and a class in rudiments, ear training and interpretation, were resumed Saturday afternoon, October 2. The sixth season of Sunday afternoon concerts for adults began Sunday, October 3.

Monday evening, October 4, marked the beginning of the lecture course to be held in the hemicycle on the same evening each week. In October there were two evenings of analytical music, a lecture on literature and one on Greek art.

The weekly lecture-recitals, arranged for students and adults, were resumed Wednesday afternoon, October 6th. This is a combined course dealing with the great composers, their masterpieces and their relation to the other arts. Credit for attendance will be given by the Toledo University.

An art lecture course for students and adults began Thursday afternoon, October 7, at 4:00. A general survey of the major and minor arts will be given including painting, sculpture, architecture, costumes furniture, glass and pottery from the pre-historic age to the present time. This course will also be accredited by the University. All Museum activities are free to everyone.

The Museum's Library is open every day from 10 to 5; Monday evening, from 7 to 8; and Tuesday evening, from 7 to 9. The Library contains many art reference books, numerous mounted reproductions of paintings, sculpture, architecture, textiles, furniture and other art objects, all of which may be consulted freely but may not be withdrawn from the Library. Every assistance is given by the Librarian in charge.

The Museum's free School of Design opened Tuesday, October 19, and Registration Day was Saturday, October 16. Classes will be conducted in the theory of color and design, costume design, lettering, weaving, needlework, toy, batik and block print making.

INDUSTRIAL PROCESS FILMS AVAILABLE	It will interest the members and chapters of The American Federation of Arts to read the following announcement of industrial process films
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available free of charge for use by art clubs, schools, churches, and similar organizations, as well as by individuals wishing to show them. These educational films have already had considerable circulation through the firms which publish them, and have met with hearty response and intense interest wherever shown. Arrangements may be made for their use by addressing the respective firms direct.

History of Silk Manufacture from the cocoon stage through the various processes of manufacture, showing the raw silk, spinning, weaving, throwing, warping, dyeing, printing, etc., to the finished silks in the newest fashion models, forms the basis of a most interesting film. H. R. Mallinson and Company, Inc., Madison Avenue and 31st Street, New York,

circulate this film. It illustrates the old time hand block printing method in which it is possible to obtain 24, 25 or 28 variations of color tones. This process is shown in close-ups in the film. There are both 3,000 and 1,000 foot reels. A short lecture accompanies the film. Transportation charges to the place of showing are paid by the firm; the return charges, by the borrower.

Ribbonology is the title of a three-reel motion picture published by Johnson, Cowdin and Company, Inc., 38-40 East 30th Street, New York City. This film includes the silk manufacture process through all the stages noted in the film announced above, except that the product is the finished ribbon. Several well-known motion picture artists, as well as a number of professional models, are shown in poses to demonstrate the practical application of ribbons to dress. The publishers of this film meet all the transportation charges incurred.

In our country which produces more silk than all the other countries of the world combined and consumes most of the raw silks of the world, these films should prove of vital interest.

The Wall-Paper Making Process is depicted in two films, each of two reels, published by the Allied Wall Paper Industry, Grand Central Palace, New York City. One of the films begins with the tree and ends with the paper pulp; the other carries the story from that point to the finished product on the wall. Borrowers of these films are required to meet transportation charges both ways.

R. F. B.

ART IN
TOPEKA

In the autumn of 1919, the Topeka Art Guild and the Art Department of Washburn College decided to cooperate in securing an exhibition from the American Federation of Arts. The pictures came in March, 1920. It was necessary to dismiss the regular work in art at Washburn College and use the class rooms for a gallery. An enforced closing of eight days had to be subtracted from the allotted three weeks, because of the "flu." However, an at-

tendance of twenty-two hundred was recorded. The enthusiasm over the pictures was very great.

This season the chairman of the section studying art in the Women's Club, Mrs. Norman Wear; the President of the Art Guild, Mrs. Frank D. Merriam; and the Director of Art in Washburn College, Mrs. L. D. Whittemore, expect to work together in accomplishing still more along artistic lines. Much inspiration has been received from reading in *THE AMERICAN MAGAZINE OF ART* the accounts of the achievements elsewhere. Although not a great deal has been accomplished yet in Topeka, an excellent beginning has been made.

ART IN THE
TENNESSEE
STATE FAIR

The art gallery of the Tennessee State Fair, located in the Home and Educational Department was the center of interest in this splendid building for 1920. The director, Mrs. Robert W. Nichol, secretary of the Nashville Art Association, regards county, city, and state fairs as one of the best mediums through which people generally may come in contact with art and realize its value. She says that her experience of several years as Director of the Art Department of the Tennessee State Fair inclines her to the conviction that the people are really hungry for art. The interest in the Art Department of the Tennessee State Fair has been increasing for the past five years, largely due to the cooperation of The American Federation of Arts through which exhibitions have been secured. As a result the Tennessee State Fair has this year taken out chapter membership in the American Federation of Arts; has decided to enlarge its art gallery in 1921, and is looking forward to an art building some time in the future.

Among the artists represented in the exhibit, were Lillian Genth, John H. Sharpe, Philip Little, Hermon Dudley Murphy, W. E. Norton, Mary L. Macomber, Daniel Garber and Howard R. Butler. Among the Tennessee artists

represented were: Willie Betty Newman, Cornelius Haukins, Mayna Y. Avent, Louise Allen, Sara Ward Conlley, Minnie Gattinger and Mrs. Ed. Potter, Jr. Sculpture was shown by George Julian Zolnay, and others.

Excellent displayed were the two metopes from the Parthenon in Centennial Park, Nashville, now being permanently rebuilt. These and all sculpture on the Parthenon are being done by and under the direction of George Julian Zolnay, of Washington, assisted by Eldridge Schwab, of Nashville. Cyrus Dalin's "Mine Eyes Have Seen the Glory" was also well and prominently placed. Among other exhibits was Nancy Cox McCormack's architectural panels representing Woman in the Home and Woman in Trade.

The amateur art department was exceedingly creditable as was also the section devoted to children's art.

HONOLULU School of Art with Honolulu
ART SCHOOL as instructors.

The new Academy of Design—the Hawaiian Academy of Design—is to be housed in its own building, located in Honolulu's Civic Center, on the Judiciary Building grounds. The school is to be opened November 1, with the first term continuing until May.

Funds for starting the school are to be provided by subscription. It is proposed to obtain \$2,500 for a building and equipment, this sum to be the total outlay, the school to be self-supporting from tuition fees. The building will be 28 x 60 feet. It will be ventilated all around by lattice-work, and lighted by a skylight with a northern exposure. The walls outside, of stucco, will be buff, with dark brown trimmings. The interior will be a neutral gray-green.

Officers of the Hawaiian Art Society are: Benjamin L. Marx, president; Arthur L. Dean, vice-president; E. W. Sutton, treasurer; Mrs. Thomas A. Fisher, secretary; Mrs. A. G. M. Robertson, director. Among the instructors are: D. Howard Hitchcock, design; Lionel Walden, painting; and George Usborne, sculpture.

EXHIBITION BY SOUTHERN ARTISTS The Carolina Art Association which has its headquarters in Charleston has issued a prospectus of a Special Exhibition of Paintings by southern artists

to be held in the Gibbes Memorial Building at Charleston from March 1st to 31st. This is an effort to mobilize art talent in the south and to give southern artists the opportunity of exhibiting which remoteness from art centers has in many instances heretofore prevented.

In the early days of our Republic, Charleston was one of the art centers of our little Nation. There is no reason why this charming southern city should not again take prominent place in the art world both as a producing center and as a place where the best art would be sure of genuine appreciation.

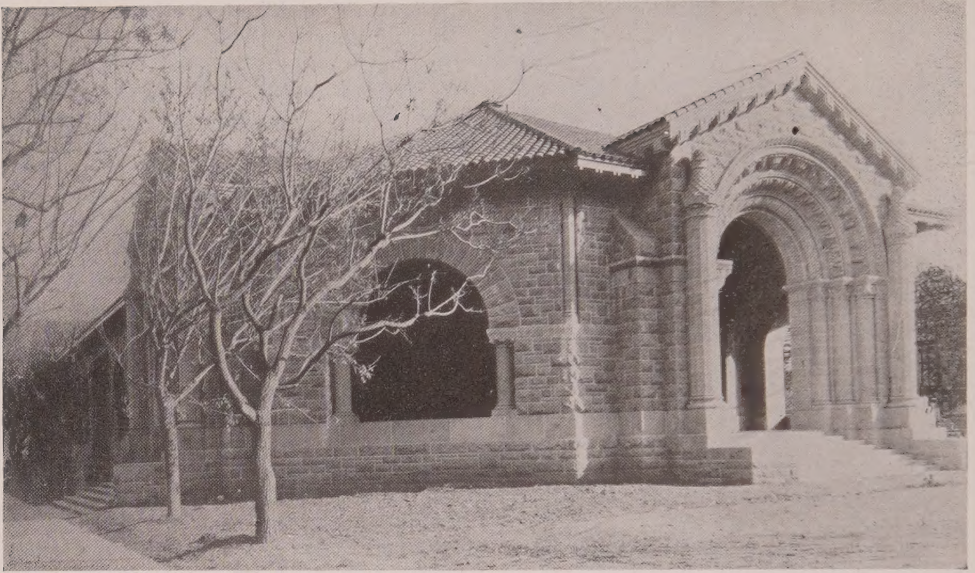
The proposed exhibition is an effort in this direction and should have most cordial support.

Entry blanks can be obtained from Mrs. John S. Garrason, 101 Tradd Street, Charleston, S. C. Mrs. Camilla Camilla S. Pinckney is Chairman of the Special Committee of the Carolina Art Association having the exhibition in charge.

THE CLEVELAND PRINT CLUB Indicative of the interest in prints is the establishment of a Print Club in Cleveland with headquarters at the Art Museum.

This Club is assembling a permanent collection keeping in mind the advantage a good collection will be to art students and in bringing the school children of Cleveland an early acquaintance with this form of art, and in emphasizing and demonstrating what good things in etchings and other mediums can be had at small expense, to add beauty and attractiveness to the home. All of which are extremely practical as well as laudable aims.

The club is to have the use of an attractive room at the Museum where prints may be displayed and studied and where minor exhibitions may be held. Opportunity will thus be given to members to acquire quickly a wider knowledge of print makers and their works.



THOMAS WELTON STANFORD ART GALLERY, LELAND STANFORD, JR., UNIVERSITY, CALIFORNIA
PEDRO J. LEMOS, DIRECTOR

The formation of the Print Club has already resulted in gifts of importance to the museum. Mr. Charles P. Brooks is the President.

The United States Department of Agriculture has recently issued Farmer's Bulletin 1087, devoted most surprisingly and helpfully to beautifying the farmstead, a treatise in landscape architecture of the most practical and valuable sort. The author is F. L. Mulford, Landscape Gardener, Office of Horticulture and Pomological Investigations. The pamphlet which is sixty-three pages in length and is abundantly illustrated with pictures showing houses before and after planning, a transformation as remarkable as any wrought by fairy wand and much more convincing than mere words. The text is clear, concise and instructive. The schemes for planting are well considered. Unfortunately the paper is not of a sort which makes the printing of half-tones attractive and the make-up of the several pages is extremely poor, so that the booklet as a whole lacks æsthetic appeal. But this is

a small matter as compared to what it accomplishes.

That the use of trees and grass, vines and shrubs could go so far towards creating beauty, only those who are experienced or have the privilege of seeing the demonstration set forth in this little pamphlet could believe. Not only for its own sake but for that for which it stands, the recognition of the value of art in the every-day life of the people, people of the country as well as people of the city, this publication is noteworthy in the extreme.

The Cleveland Museum of Art has recently received from donors, who for the present remain anonymous, a memorial gift of \$250,000, of which about \$50,000 is given for the installation of a fine organ and accompanying equipment and the remaining \$200,000 for the endowment of a Department of Musical Arts.

The Museum has for two years past, under the direction of Thomas Whitney Surette, offered freely to the citizens of Cleveland very definite opportunity for a greater understanding and appreci-

ation of the art of music. Illustrated lecture courses and informal talks have broadened the vision of many music lovers. Short talks preceding concerts given in the Museum and informal interpretative talks on the programs of the Symphony Orchestras have increased their pleasure and understanding in these concerts—as has also the course of lectures given last winter on the instruments of the modern orchestra, illustrated by members of the Cleveland Symphony Orchestra. There have been weekly periods of group singing, open to all who care to come, when old folk songs and chorales were sung by the audience. These hours of singing have proved one of the strongest factors in creating a love of good music, for in producing such music under direction, the singer clinches the knowledge gained by making it a part of his own experience.

Children as well as adults have benefited by the musical activities of the Museum. Two public school classes come daily to the Museum for a lesson in drawing and their program includes a period of directed singing. Singing also precedes the Saturday afternoon entertainments for children, and the children of members have the privilege of Saturday morning classes.

With the establishment of the Department of Musical Arts the work will be continued on a permanent, endowed basis. The installation of the organ will, of course, greatly enlarge its scope, as organ recitals, etc., are added; but its character will remain essentially the same. There will be no attempt to train musicians (as there is no attempt to train artists of painting and sculpture) and the emphasis will be placed entirely on the stimulation and development of a greater love of beauty in music.

The outlook is bright, and there are many, particularly among those of limited and restricted means who are deeply appreciative of the added enjoyment and beauty the gift will offer them. The Cleveland Art Museum was one of the first to give music a prominent place with the other arts.



FOUNTAIN BY JULIA BRACKEN WENDT

PRINTING
EXHIBITION
IN ROCHESTER

An unusual interest on the part of the lay public is being shown in the exhibition of the history of the Art of Printing now on view at the Memorial Art Gallery at Rochester, New York. It is no uncommon sight to see business and professional men, students and manual laborers gathered in front of some beautifully designed page, while an expert explains the sound taste and informed skill that went into the arrangement of the type.

Those in charge of the exhibition resolved at the outset that attendance should not be confined, as is often the case, to the professional printers. They arranged luncheons and meetings at the Chamber of Commerce, the City Club and the Advertising Club, where the purpose and significance of the exhibition were discussed by typographical masters.

They advertised it by posters in hotel lobbies and other meeting places, the local papers gave the exhibition extended notice and as a result, the Art Gallery has been crowded with interested visitors.

Men like Frederick Goudy, examples of whose work are on view, and Henry Lewis Bullen, have come to Rochester to speak about the exhibit and the other day, a group of some of the leading printers of the country were entertained by the Rochester Typothetae at a dinner addressed by the President of the University of Rochester.

The exhibition is strictly a Rochester affair. Every item shown is owned in Rochester and it is a source of pride to the local printers that their city is able to present a complete history of the evolution of printing from material gathered by Rochester lovers of the printing art.

The exhibition has been collected and arranged by Mr. Elmer Adler, of Rochester, and many of the exhibits are from his private collection. The catalogue is in itself, a compact history of printing. Each period is described in a brief, informative article and every exhibit has its interesting foot note. John Rothwell Slater, Professor of English in the University of Rochester, wrote the catalogue.

ITEMS

The University of the State of New York announces a series of Art and Industrial Arts conferences to be held during the coming season under the direction of Leon Loyal Winslow, specialist in drawing and industrial training, at points throughout the State of New York so distributed as effectively to cover the State. These conferences provide an opportunity for informal discussion of the subject matter, drawing and construction involved in instruction in art and industrial arts.

The Concord Art Association announces its Fifth Annual Exhibition to be held in the Town Hall, Concord, Mass., November 21st to December 4th. The Committee of Selection and Award

consists of Charles Hopkinson, Chairman, Edward W. Redfield, Cyrus E. Dallin, Philip Little, Marie Danforth Page, Margaret Foote Hawley.

Massachusetts adopted a constitutional amendment, two years ago, to enact laws to regulate billboards, which is now in force. The control of this form of advertising is placed in the Highways Division of the Public Works Department, but the law also gives cities and towns power to further "regulate and restrict said billboards or other devices within their respective limits."

The Citizens' League of Springfield, Mass., is planning an active campaign, desiring their city to be among the first to take advantage of this law.

Mrs. Bessie Potter Vonnob, Mr. Robert Vonnob and Mr. A. Phimister Proctor are planning to hold a joint exhibition in Portland, Oregon, Seattle, Washington, San Francisco, Los Angeles, California, and possibly in certain cities in Texas during the coming season. Mr. and Mrs. Vonnob will spend the winter in California. Mr. Vonnob has recently had the honor of receiving the Charles Noel Flagg prize for the best picture in the most recent exhibition of the Connecticut Academy of Fine Arts held at Hartford, for his painting entitled "Grez Bridge." He also was awarded the Richard S. Greenough Memorial prize for the best picture in the Newport Art Association's Annual Summer Exhibition.

An exhibition of paintings by the late William Keith was recently held in the Art Gallery of the Civic Auditorium of Oakland, California. The collection shown was one owned by Charles Keith, son of the artist, and was composed of 20 paintings.

The hackneyed phrase "An artist is not without favor save in his own country," at no time applied to William Keith. Few artists have been so universally loved and admired by their generation.

This exhibition at this time was especially welcome because more and more spurious Keiths are being thrust upon the market.